



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

JUNE 1990

ISSN 6319 812X

1991 EXHIBITION: "Choosing Clay"

In 1989 the Board of Directors of the Potters Guild of B.C. commissioned Glenn Allison and Jim Thornsbury to search for material which would provide a curatorial point of view for a major exhibition of ceramics. They travelled widely through British Columbia and Washington, and issued an extensive report on their findings (copies may be obtained from the Guild office on Granville Island). After careful deliberation they came to the conclusion that the field was simply too diverse to allow any clear curatorial perspective. "We could not discern general movements, directions, or trends of great interest. There seem to be no overriding stylistic unities, no astounding congruencies, or even happenstance overlappings; no particularly strong, tradition bound or ethnographic continuities, no shared philosophic overtones or collective visual thrusts. We found no specific supportable premise except that of isolated, idiosyncratic, individualistic, independent, and personal production."

Accordingly, we were advised to consider other ways to validate ceramics. Some excellent suggestions were made and these will be discussed in future issues of the Newsletter. However, the Board decided that there still should be an exhibition and that we simply accept the diversity, making this an important part of the content of the show. As a result, the following format has been devised for organizing an exhibition in collaboration with the Cartwright Gallery.

Seven ceramists who have sustained an expressively significant body of work have chosen either an emerging talent or an artist in a period of transition. Each of these 'senior' figures will contribute a written statement about the reasons for their choice. The exhibition will comprise one piece by each of the sponsors to act as a prologue to five pieces by each of the chosen candidates. By giving voice to the special interests of these individuals we hope to disclose some of the unique ways of seeing and being, which are contingent upon attitudes, philosophies and materials.

The exhibition, which is titled "Choosing Clay", will open at the Cartwright Gallery on January 10, 1991.

Both the Koerner Foundation and Canada Council have been approached with requests for funds to publish a catalogue and to travel the exhibition. Sponsors and their choices are listed below:

Sponsor

Gordon Hutchens
Charmian Johnson
Sam Kwan
David Lawson
Jeannie Mah
James Thornsbury
Kathryn Youngs

Choice

Lea Mann
Jane Williams
Lari Robson
Gary Graham
Friederika Rahn
Gary Merkel
Connie Glover

Tam Irving, President

JUNE 21 — GUILD MEETING

1359 Cartwright

with

Lluis Riera

A meeting of the Potters Guild will be held at 1359 Cartwright St. on Thursday, June 21st at 7:30 pm. Lluis Riera will be the guest speaker, and he will share with us his experiences as a potter in B.C. for the past six years, as well as describing the ceramic project which he will become involved with upon his return to Portugal this summer. For those of you who know Lluis' work, you will need no encouragement to attend; for those of you who don't, I do! I'll miss seeing his earthenware jars and vessels with their lively decoration in the local shops.

The library will be open prior to 7:30, and you're invited you to stay later for coffee and tea. Cookies or snacks of some sort would be appreciated.

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie.

Editorial Committee: Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

Mailing: Rosemary Amon, Jobst Frohberg, Savita Kshatrija.

Typeset: Wordpower **Printed:** Printing House

Advertising rates: \$75.00 full page; \$40.00 half page; \$25.00 quarter page; business card \$15.00; classified \$5.00 for 3 lines; additional lines \$2.00 each. All ads must be prepaid.

The Potters Guild of B.C. membership is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

Board of Directors: Tam Irving—President, D'Arcy Margesson—Vice President, Kathryn Youngs—Treasurer, June MacDonald—Secretary, Heather Chapman, Bob Kingsmill, Carol Klasen, Elwin Lowe, Donna Nabata, Nathan Rafla, Elsa Schamis, Laura Taylor.

AWARDS

On Saturday, May 26, at their annual awards ceremony, two Capilano College students were presented with the Potters Guild's Davis and Lambert Awards by the Guild representative, Elsa Schamis. Jo Margaret Jinkerson was given the David Lambert Award for First Year Students and Teena Shaw the Olea Davis Second Year Award. Congratulations to Jo and Teena, as well as to Marguerite and Simon at Langara. Similar awards are to be announced for Emily Carr College students in the fall.

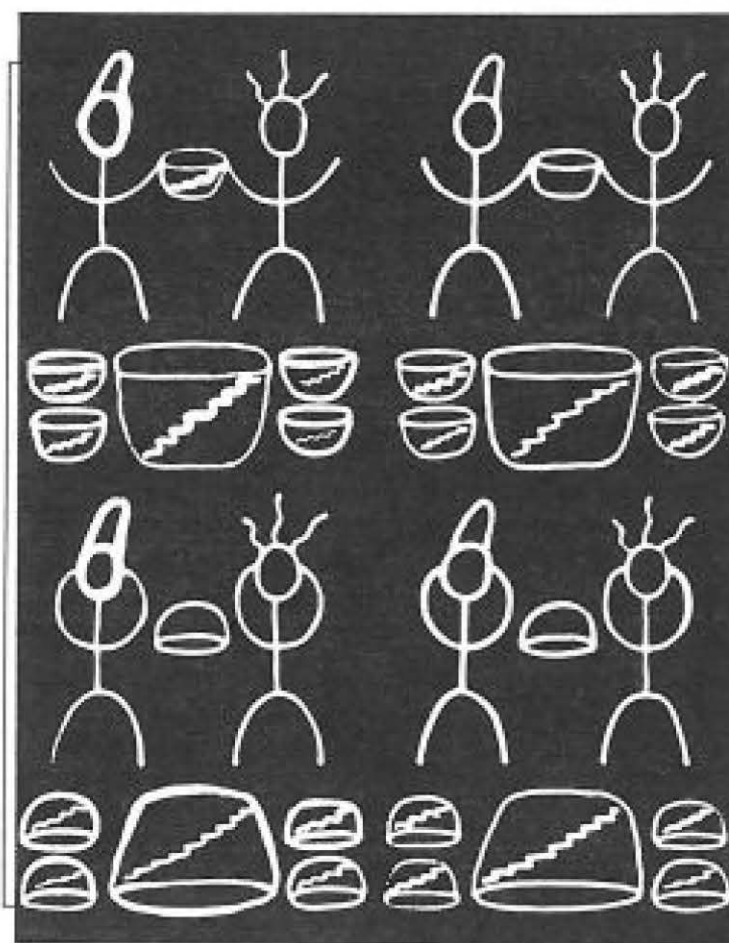
In the meantime, June MacDonald, Secretary and Awards Committee Chairman on the Board, has brought the following proposal before the Board, and at the May meeting of the Executive, the proposal was accepted.

Commencing in the year 1991, the amounts of scholarships will be increased to \$500 for two scholarships to be named the Olea Davis Memorial Award, and the David Lambert Memorial Award. These amounts will be awarded annually to two deserving students in ceramics, who will be completing second year studies at a College or Institution offering a Ceramics pro-

gram. The teaching institutions will be given information regarding application procedures, with submissions to be received the first year no later than March 31, 1991. The awards will be presented upon the completion of the recipients' second year.

It was further agreed that each person submitting an award application would be given a one year membership in the Guild.

Since that May meeting, a Trust Fund has been established for the purposes of making the funds available for these scholarship awards.



DAVID LAMBERT: A Profile

David Lambert can be considered Vancouver's first production potter. For three decades, Lambert Potteries produced a variety of pottery, manufactured electric kilns, supplied ceramic materials, employed and trained potters, and promoted the teaching of ceramics in the local school system. Above all, Lambert was always available to help scores of people from potters to handicapped individuals who came to him for advice.

Lambert Potteries Ltd. was organized in 1946 along the lines of the 17th century English pottery workshops, with a master potter and two or three apprentices who reproduced the larger quantities of saleable work. Lambert's keen eye for business saw the North western Indian motifs as marketable design for his ware.

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Gallery of B.C. Ceramics
1359 Cartwright St. Granville Island
Vancouver BC, Canada
(604) 669-5645 V6H 3R7

GALLERY REPORT

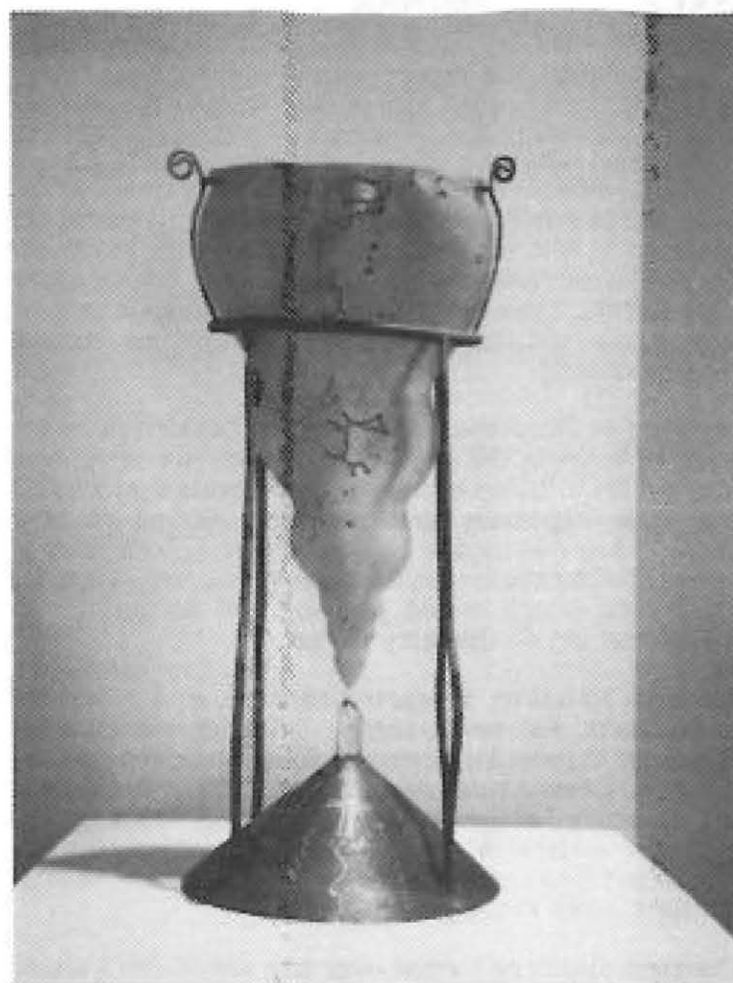
The final feature for the spring in the Gallery was recent work by Penny Birnbaum. The collection represented a tribute to animal species such as Raccoons, Flying Squirrels, Mountain Goats and Moose that were found in great abundance in British Columbia at the turn of the century.

Penny has a strong sense of the importance of such creatures in the grand scale of things, and she shows this commitment throughout her work. For example, on one wall Flying Squirrels were suspended in various poses of flight, one of them appearing to float across the wall on its back. There were figures of the Raccoon, Moose and Mountain Goat mounted into a temple-like setting to draw to mind the spiritual meaning of these animals in our past and how important they are to our future.

Penny has created these icons based on a need to portray "Animal Gods" as an essential dimension, not only of natural existence, but of human consciousness, an essential part of what we are. Hence they remind us of how far we have moved apart from the influences of nature. Some of her pieces, such as the moose who wears a maple leaf where a fig leaf ought to be, humorously satirize how our land's greatest resources have been reduced to cartoons, mere souvenirs.



Penny Birnbaum



Gary Merkel

Penny is a graduate from Emily Carr College of art and Design and has been working as a clay artist since 1987 when she graduated as an honours student. She has had a three-person show in 1986 at the Richmond Art Gallery, and several one- and two-person shows in Vancouver and Castlegar, B.C. Penny believes that the mythical acts of creation are simultaneous with experience and that it is hard to be pretentious in clay.

Thanks to all of the artists whose work has been featured in the Gallery over the fall and winter months. A lot of energy has been put out by everyone and yet has been a benefit to all. The public continues to come to the Gallery to see new and exciting work being done by ceramic artists in British Columbia. We are becoming known for our work in clay here.

Artists featured in the fall tentatively include Fired-Up from Victoria, as well as Marlene Bowman, Gordon Hutchens and Takako Suzuki. More on this in September. Have an inspired and creative summer.

Coralie Triance
Gallery Manager

MALASPINA SEMINAR

I have to start this report with a confession. I have never before attended any of the seminars at Malaspina. I've always been curious about what happens there, and what the place looks like. There always seemed to be an excuse: the time wasn't there, or the thought of catching a seven o'clock ferry presented something of a mental barrier. However, when the offer of a workshop was presented to me by John Charnetski, I thought, "Why not?" A chance to meet with some old friends and acquaintances seemed reason enough.

Arriving at Horseshoe Bay, slightly burdened by the guilt of leaving the Art School early, we were confronted by a lineup on the Upper Levels highway. A bad sign, especially since we were almost an hour early. I had planned to be on the five o'clock ferry so I would be in time for the Friday evening reception and exhibition which would precede the seminar. We would not get on the ferry till six.

Once in Nanaimo, it started to rain, and it seemed quite dark for seven-thirty. We drove through Nanaimo in record time only to find ourselves heading closer to Chemainus! After some earnest backtracking we arrived at the College just in time to set up and compose ourselves. Afterwards, we settled into our room in Nanaimo's finest, the Coast Bastion (a lot of familiar faces in the parking lot).

The next morning I went over my schedule: I would have three sessions with enough time to attend two or three sessions myself.

The College is on a hill overlooking Nanaimo and the nearby islands. It is quite a spectacular setting and the weather was perfect, very warm and sunny. During my first session I found myself having to think on my feet. I was surprised by the large number of people and the enthusiasm of the participants. It was a good turnout and I felt quite moved by the fact that I was in the midst of a group of people who shared a common interest. There was a real sense of community.

That impression was to stay with me the rest of the day. I had a chance to wander around and take in some of the sessions before lunch. There would be so much to see and I realized that I would not be able to take in as much as I had planned.

I was particularly impressed with Gordon Hutchens' throwing demo. I felt his sense for the material and his technical ability were clearly articulated and presented. Walter Dexter also had a very good presentation. His experience and knowledge of the raku process was quite evident. Groups of people were gathered between sessions exchanging information and recommending workshops.

During a wonderful lunch presented by the culinary instructors of the College, I managed to get together with Graham Sheehan and several others to catch up on news and chat about our general concerns and interests.

After another session, I wandered about, noticing things like people standing on chairs to get a better view of Takako Suzuki's slip-trailing demo, the large number of people at Laura Wee Lay Laq's presentations, and Tom Harrison's informative presentation on plaster molds. I kept running into John who was making sure everything was running smoothly, while also trying to attend a lecture or demo.

By the end of the day, many people were visibly drained by the intensity of the day's events. John, his staff, the student assistants, and the College must be complimented for the wonderful job organizing and hosting this event. It is a great opportunity to meet people from all over the province and I would highly recommend attending the next Malaspina Seminar!

Sam Kwan

LAMBERT . . . Cont'd

As the business expanded, a proportion of the profit went to help native Indian artists, with scholarships, loans, and jobs. But Lambert's creativity and sense of humour are better appreciated in his sgraffito design than in the Indian theme series. Inspired by petroglyphs, Lambert produced the "Little Stick" ware. The stick-like drawings were what he "thought the first people would have looked like, and what they would have occupied their time with".

Now and then Lambert took a break from his busy schedule to make sculptural ceramics. Some of the pieces are related to episodes in his private life. "A Bundle of Nerves" is the result of his obsession with tubes after a heart attack in 1973. During that period, he turned to writing poetry and printmaking. Two published books, "Cracks in my Sidewalk" and "Three Lifetimes Ago" are testimony of his optimistic outlook on life. The prints made on clay blocks are reminiscent of both the Indian motifs and the sgraffito drawings.

For Lambert, farming was a way of life and pottery an essential part of it. With the help of his wife Elfrida, a well-known weaver, he came very close to realizing the ideal of self-sufficiency.

David Lambert served as president of the Potters Guild of B.C., and was made a Life Member in 1977 when the Olea Davis and David Lambert Incentive Awards were instituted.

Born September 25th, 1919, in Vancouver, David Lambert died at his home in Ryder Lake, B.C., on July 17, 1985.

Excerpts from the introduction to the Exhibition, "D. Lambert: Vancouver's First Potter", Sept 17-Nov. 3, 1984, at the Cartwright Gallery, Vancouver

Elsa Schamis, Curator

EXHIBITIONS AND SALES

Kathryn Youngs, "New Ceramics", at the Patrick Doherty Fine Art Gallery, 1811 West 1st Ave., Vancouver, until June 9th.

Jeannie Mah, "APRIL/PARIS", at the grunt gallery, 209 east 6th ave., vancouver, June 12th opening: 8 pm, to June 30th.

Documents Northwest: "STRONG TEA: Richard Notkin and the Yixing Tradition", at the Seattle Art Museum, Volunteer Park, 1400 East Prospect, Seattle; to July 29th. Vicki Halper, asst. curator of modern art, conducts a tour of the exhibition on July 12th at 5:30 pm.

Elsa Schamis, ceramics, and Diane Ostolch, lithos, at the New Westminster Community Arts Council, Queens Park, from June 5th to July 3rd. Reception June 10, 2-4pm

Judith Connor, "TEAPOTS: A Clay Ceremony", at the Aardvark Art Gallery, 1141 Davie St., Vancouver, 688-7630. Sunday, August 15th to September 9th.

Kinichi Shigeno at the Richmond Art Gallery, 7671 Minoru Gate, Richmond, 276-4012, from August 23rd to September 3rd.

Katherine McLean and Nixie Barton, "Contemporary Still-Lives", at the Fran Willis North Park Gallery, 1619 Store St., Victoria, until the end of June.

Katherine Dodds: Collection at the McPherson Library Gallery, University of Victoria, June 26 to July 16. Phone: 7218298

The **Gulf Islands Community Arts Council** proudly presents **ARTCRAFT '90** at the Mahon Hall, Ganges, SaltSpring Island, daily from June 8th to September 3rd. The show offers work by over 150 artists and craftspeople living on the Gulf Islands, and demonstrations are scheduled on weekends during the summer.

The West End Pottery Club Annual Sidewalk Sale will be held Saturday July 21, 10am - 4 pm. 870 Denman, Vancouver. 689-0571

NATIONAL BIENNIAL OF CERAMICS

4th ANNUAL JURIED EXHIBITION at
MANOIR de TONNANCOUR, 864 rue des Ursulines
TROIS RIVIÈRES, QUÉBEC. JUNE 12 - AUG. 26.

WORKSHOPS & CLASSES

METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS, located on Pedder Bay near Victoria, B.C., offers the following courses this summer:
CERAMICS: Glaze and Colour Development, by Robin Hopper, for two weeks, June 24th to July 7th.
POTTERY: Function and Surface Enrichment, by Alan and Meg Burgess, a week-end workshop, July 30th and 31st.

For more information write Elizabeth Travis, 611a Linden Ave., Victoria, B.C., V8V 4G8, or phone 384-1698

EMILY CARR COLLEGE OF ART AND DESIGN will present two intensive ceramic studio workshops this summer. Bruce Taylor, instructor at the Nova Scotia College of Art and Design, and recent recipient of the Grand Prix in the Art Section of the 1989 Ceramic International Competition in Mino, Japan, will give an intensive ceramic sculpture workshop, July 3 - 20. Lari Robson, a studio potter on SaltSpring Island since 1971, will instruct in the traditional techniques of making utilitarian ware, from July 23 - August 10.

Both courses are held Monday through Friday, 9 am to 12:30 pm, with a class limit of 16. Tuition and studio fees total \$245 for each course. For further information, please contact Part-time Studies at ECCAD, 1399 Johnston St., Vancouver, V6H 3R9, or phone (604) 687-2345. After 4:30 pm: 687-2344.

Pat Webber offers Summer 1990 Pottery Workshops in her studio in the Victoria area. Each five-day workshop will cover both wheel throwing and hand building techniques at all levels, along with other aspects of glazing, decorating and firing. Sessions are July 9-13, and July 16 to 20, at a total cost of \$400.00. For further information, contact Pat at (604) 658-8072.

Art Workshop, Wenatchee Valley College, Washington, offers Advanced Specialty Firing: "Salt-Sagger", with Ruth E. Allen, June 26 to July 2. Maximum enrolment is 15 people, and the course costs are about \$75. US.
Call (509) 662-1651, or 662-6991.

The **Anderson Ranch Arts Center**, in Snowmass, Colorado, offers a wide range of ceramics courses this summer, including one with Richard Notkin and A-Leon, "Teapots: East meets West", July 23-August 3. For further information on this or on other courses, phone or drop by the Guild office.

CALLS FOR ENTRY/ OPPORTUNITIES

The **Community Arts Council of Vancouver** is calling for entries in its **5th Annual Juried Christmas Craft Sale**, to be held at the CAC Gallery during the first three weeks in December, 1990. The jury process will take place in September and October, as application forms are received. Send a SASE to Christmas Craft Application Form, CAC, 837 Davie St., Vancouver, B.C., V6Z 1B7, or contact Michael Virnig at 683-4358.

Int'l Art Competition, New York, '90 Competition closes June 30th. Contact IAC, Dept. POS, Box 1058, Lodi, N.J. 07644. Or Phone (201)646-0222.

CUSO BC Regional Office, 732-1814, offers a placement in Gambia as Pottery Tutor. For further details, contact their office, at 2524 Cypress.

The Works: A Visual Arts Celebration: Invites all artists, art organizations and others to participate in the 50th anniversary presentation of the **Works Festival**, June 22-July 4, 1990. For a brochure, contact the Works/Alberta Part Art, Ste. 616, 10136-100th St., Edmonton, Alberta T5J 0P1.

Harrison Festival of the Arts announces its third annual juried **Craft Market**, June 30, July 1 & 2, July 7 & 8, at the Elementary School, Harrison Hot Springs. For information and application, contact the Harrison Festival Society, Box 399, Harrison Hot Springs, VOM 1K0, or phone 796-3664.

Vancouver Craft Market at the VanDusen Botanical Gardens takes place on a regular basis. Contact Simone Avram, 8540 Demorest Dr., Richmond, B.C., V7A 4M1, or phone 275-2724 for details.

Park International Markets are accepting application for their craft markets at Whistler, Kamloops, Van Dusen Gardens, Vancouver, West Vancouver, Coquitlam, White Rock, and Penticton. Contact 3257 W. 36th Ave., Vancouver, B.C., V6N 2R6, or phone 362-2363.

Note: Due to insufficient response, the Granville Island Summer Craft Fair has been cancelled.

Studio Storefront to Share on Victoria Drive in East Vancouver. Available June 15; Rent \$250-\$400/mo. Call Nathan at 253-0254

The Jean MacKay Fahrni Asian Ceramic Collection.

Over a period of 21 years, Jean Fahrni, a long-time active member of the Potters' Guild, carefully assembled a unique and wide-ranging collection of Asian ceramics of about 600 pieces, dating from the first millennium B.C. to the 19th Century. Recently the collection has been made available for research purposes at the Asian Studies Department of the Vancouver Museum through the auspices of the Hong Kong Bank of B.C.

In the September issue of the Newsletter, we hope to be able to print an article by Jean about the collection. It's an interesting time for Jean, and we congratulate her, as she continues to be associated with the collection at the Museum.

CANADA COUNCIL

Jean Chalmers Fund for the Crafts: March 1 and September 1 are the deadlines for applications for support for special projects, research and special workshops for the crafts in Canada. Information: Visual Arts Section, Canada Council, 99 Metcalfe St., PO Box 1074, Ottawa, K1P 5V8; 416-237-3400.

Visual Arts Grants: A & B deadlines: October 1 and April 1. Project Cost and Travel Grant deadlines: January 15, April 15, July 15, and October 15. Information: 613-598-4323. Collect calls accepted.

Explorations Program: This program is designed to encourage projects that venture into new territories in the arts and culture. Proposals for initial undertakings in any art field (including crafts, design and performing arts) that seek to develop an original aesthetic approach and are intended for public presentation. Mailing date deadlines: January 15, May 1, September 15. (613)598-4339.

FIVE FELLOWSHIPS IN ART AND CRAFT: Open to artists and craftspeople under 35 from Commonwealth countries. Worth up to 6,000 pounds each and tenable for up to nine months. The Commonwealth Institute would also like to hear from any artists willing to share their studios and work with award winners in this way. Deadline: October 1. Information: Arts Department, Commonwealth Institute, Kensington High Street, London, W8 6NQ, England

WHAT'S IN A NAME?

"Imagine a cheese shop"? The arguments I presented concerning a "name change" in the April 1990 issue of this newsletter was an attempt to suggest that our name be a reflection of what we are, living and working in 1990. If I know one thing about pottery in North America, which like it or not, includes British Columbia, it is that the work of the ceramic artists has matured and diversified. Since the mid-1950s, the vitality and variety of personal approaches found in ceramic art (including pottery) has placed it into a leading role of visual expression. A cheese shop—of course, eggs are from chickens, and that I'm not. But do we wish, Mrs. Amon, to only allow "mild cheddar" to grace our shelves? What about Camembert, Brie, Edam, Swiss, Roquefort, or, God-forbid, Cultured Buttermilk? Or is your taste the only taste?

If diversity of personal interest and expression is our strength, and a willingness to honour our past and our present is our charm, then let's be strong and charming.

The statements presented by both Mr. Margesson and Mrs. Amon suggest that each are suffering from vessel insecurity. Their old, tired arguments of "crafts vs. arts", functionalism, vessel makers and potters are becoming embarrassing. Not to mention Mr. Margesson's (Potter) repeated reference to "History". I suggest he should look beyond Glenn Nelson's first edition before he begins to make historical references. It is very tempting to play the game of personal slander as did the above authors. To suggest "squirmying and drooling".....,"degraded by".....,"phoney values pos-

ing"...., -reading their attempts to counter the points made by myself, their arguments are so thin, if not pointless, that they had no other choice. Sorry for them!

I now suggest a name, one that is inclusive of all, therefore representative of the vitality of clay in B.C., in two versions:

"Ceramic Arts of B.C.", or "B.C. Ceramic Arts"

If you think about it, either version includes the potter, the sculptor, the tile maker, the mural maker, the functionalist, the conceptualist, the metaphorist, the traditionalist, even the avant-gardist. Clay is our common unit; being individuals is our strength and our health. The names are simple, inclusive of all, and reflective (not a concession to fashion) of the clay community it suggests to represent and serve.

Jim Thornsbury

Editor's Comment: The Potters' Guild of B.C. is the only province-wide organization whose concerns are solely those of the worker in clay. If some of the membership do not believe that the name potter or guild is representative, what do we do? Both words are traditional references which I believe we would be the poorer for throwing away, regardless of the growing diversity of ceramic art. We would also be the poorer for being fragmented into diverse groups. I also believe that ceramic art is what we are all about, once purpose and technique are set aside.

What do you think? You are encouraged to comment. The bit of space below may help you to get started, and be assured that no major decision will be made in the near future! It's not the first time this subject has been raised.

I would like the present name, the Potters' Guild of B.C., to be retained: ☐

I would like to see the name changed: ☐ I ~~suggest~~ *Suggest*:

Comments: _____

- () Membership Application
- () Membership Renewal
- () Change of Address

Mail to:
The Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C. V6H 3R7

Name: _____

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Postal Code: _____ Tel: _____

I enclose my cheque/money order in the amount of \$

(Fees: Individual: \$20/year, Group: \$30/year)

UNCLASSIFIED

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LIBRARY USERS TAKE NOTE!

A number of new books have been entered into the Library, including Harry Davis' "The Potter's Alternative", one on Lucie Rie, and the Victoria and Albert Museum's "Chinese Ceramics of the Qing Dynasty".

Please check your shelves for any overdue loans, and bring them into the Gallery, if the Library is not open. Over the summer, office hours will be somewhat irregular, so if you need access to the Library, don't hesitate to call me at home at 224-3184, and we can arrange a meeting!

Jan Kidnie

APRIL / PARIS

Jeannie Mah
CERAMICS & GOUACHE DRAWINGS
JUNE 13-30



grunt gallery

209 E. 6th.

GALLERY HOURS: WEDNESDAY-SATURDAY, NOON-6

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- BODY STAINS
- BELL BARS
- ORTON CONES (ODD NUMBERS)
- CASTABLE REFRACTORY
- ARTEX CONE 10 GLAZES

Please note that we are closed on
Saturdays in July and August.

ALSO CLOSED:

- Saturday, June 30 & Monday, July 2
- Monday, Aug. 6
- Saturday, Sept. 1 & Monday, Sept. 3